

Where I broke off.

The “48” or well tempered Clavichord. Old Composers satisfied with very few keys, and very few accidentals. They required a sharp here and there to make a leading note in a cadence in the ancient ecclesiastical modes, and a flat here and there to avoid a tritone in a melody part. And as long as Art was mainly confined

to Church Music they had scope enough with C#, F#, G# for sharps and Bb Eb and Ab for flats. Keys only by degrees dawned on Composers – and at first they wanted but few. But as Art developed they wanted more and more for purposes of variety of Modulation. And so they were brought face to face with the odd puzzle, that it is

impossible to have our scale of notes dividing the octave into 12 semitones really in tune. There are only two alternatives. Either the out of tuneness must be distributed impacting over all the notes of the scale, or certain keys must be perfectly in tune and the rest hideously out.

Pedants – theoretical purists.

Bach foresaw the inevitable.

The Art could not do without having the range of possible modulation the same for all keys.

Starting from A must be the same practically as starting from C. etc etc. //

Germans somewhat indifferent to Oratorio of an epic or dramatic character. ~~But the magnificent~~ Their introspective tendencies.

Mysticism. Deep ~~rexx~~ative intellectually. Symbolism.

The parts of the inner man of emotion and feeling.

Inwardness to Italian outwardness.

~~Their xxx of the type of Passion Music.~~